



chris wind  
composer, pianist, producer

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chris wind's music can be sampled and purchased on [cdbaby](#), [amazon](#), itunes, [emusic](#), and other online locations. Scores are available for purchase at [MusicaNeo](#).

chris wind works in four genres, broadly defined...

**new age** solo sax pieces with rain, loons, and wolves (*Ruby Rose*), a set of piano pieces to various natural backgrounds (*Ruby Rose*), and two forty-minute pieces of energizing synthesizer music (*Pacer 3* and *Pacer 5*)

[Ruby Rose](#)



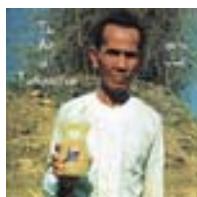
"I really loved the cello solo, kudos to Sally Gross. Geza's flute was thoroughly haunting. Peg's piano pieces were also on that spooky Harold Budd, shimmering frosty ambient side. The sax and loons and wolves and rain were really visual, well-executed pieces. Great composition and production, really exceptional work." Ben Kettlewell, WOMR

"The sax work on here is great!" Sticks, *gajoob*

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**social commentary collage pieces** (*The Art of Juxtaposition* and *ProVocative*), **a radical Christmas album** (*chris wind's Christmas Album*), and **poetry set to sound** (*dreaming of kaleidoscopes*)

[The Art of Juxtaposition](#)



"A cross between poetry, performance art, and gripping, theatrical sound collages. ... One of the most powerful pieces on the tape is "Let Me Entertain You." I sat stunned while listening to this composition." Myke Dyer, *Nerve*

"We found that the music was unique, brilliant, and definitely not 'Canadian'. Chris Wind is a very talented individual. We were more than impressed with the material. *The Art of Juxtaposition* is filling one of the emptier spaces in the music world with creative and intelligent music-art." rejection letter from a record company

“Weird! And I like it. Take “Some Enchanted Evening,” for example: a horribly mellow rendition of the Rodgers/Hammerstein tune with people being asked the question “Where did you meet your spouse? Would you say it was love at first sight?” on top. One of the replies: “I thought he was the most egotistical, self-centered asshole I ever met.” See what I mean? Wind’s cassette often borders on theatre. “Rub-a-Dub-Dub” suggests that the three men in the tub were gay and goes on to discuss the sexual semantics of putting three other people in the tub. “Let Me Entertain You” is altogether upsetting: between snippets of the song, women describe various social manifestations of the way s women are degraded by men, ranging from child molestation to gang rape. Controversial feminist content. You will not be unmoved.” Bret Hart, *Option*

“I’ve just had a disturbing experience: I listened to *The Art of Juxtaposition*. Now wait a minute; Canadian musicians are not supposed to be politically aware or delve into questions regarding sexual relationships, religion, and/or sex, racism, rape. They are supposed to write nice songs that people can tap their feet to and mindlessly inebriate themselves to. You expect me to play this on my show?” Travis B., CITR

“Wind mixes biting commentary, poignant insight and dark humor while unflinchingly tackling themes such as rape, marriage (as slavery), christianity, censorship, homosexuality, the state of native Americans, and other themes, leaving no doubt about her own strong convictions upon each of these subjects. Her technique is often one in which two or more sides to each theme are juxtaposed against one another (hence, the tape’s title). This is much like her *Christmas Album* with a voice just as direct and pointed. Highly recommended.” Bryan Baker *gajoob*

“...quite a gem! Last Xmas season, after we aired “Ave Maria” a listener stopped driving his car and phoned us from a pay phone to inquire and express delight.” John Aho, CJAM

“Liked *The Art of Juxtaposition* a lot, especially the feminist critiques of the bible. I had calls form listeners both times I played “Ave Maria.” Bill Hsu, WEFT

“...I particularly enjoy “I am Eve”. Every time I play it (several times by this point), someone calls to ask about it/you.” Mars Bell, WCSB

“When I aired *The Art of Juxtaposition*, I was transfixed by the power of it. When I had to go on mike afterward, I found I could hardly speak! To say the least, I found your work quite a refreshing change from all the fluff of commercial musicians who whine about lost love, etc. Your work is intuitive, sensitive, and significant!” Erika Schengili, CFRC

[ProVocative](#)



“Great stuff, Chris! Timely, thought-provoking, dark, and funny!”  
Kevin Holm-Hudson, WEFT 1994

“Chris does a great job making a point while being entertaining and interesting. ... Overall this is a fine work, and worth listening to.” Kevin Slick, *gajoob*

“The perfect stocking stuffer.” *gajoob*

“Twisted Xmas tunes, don’t tell Santa!” Don Campau, KFR

[chris wind's  
Christmas  
Album](#)



“It’s really good to see that you haven’t lost your sense of humor. Everyone I’ve played the Christmas Album for so far really loved it. ... Rest assured that this baby will get plenty of air.” Ben Kettlewell, WOMR

“This one surprised me. Having only been privy to Wind’s instrumental works, most of which are lean and careful synthesizer constructions, her Christmas Album hit me with its direct and pointed wit and powerful, cutting sarcasm with unmistakable point. This tape is loaded with social comment. “Radioactive Rudolph” and “Hark the Herald Angels Sing” offer up environmental protest. While others sing of tyrannical savagery, power mongering despotism, AIDS (her “Twelve Days of Christmas” should become a classic), big business corruption, world unrest, the plight of illegal aliens, child abuse (witness her “Silent Night” – “Silent night, holy night / All is calm, all is not right: / Someone beat and burned the child / This time things went really wild – / Sleep in heavenly peace, / Sleep in heavenly peace”), atheism, and more. Wind pulls no punches with this one, and while the singing by Wind and Peg Tittle is quite jagged and often raw, this serves to make the proceedings even more direct and powerful – and humorous too. Highly recommended.” *gajoob*

[dreaming of  
kaleidoscopes](#)



“dreaming of kaleidoscopes is wonderful. I featured it on my show tonight. Thank you. Thank you.” P. J. McGregor, CKDU

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**electronic soundscapes ([Rocks and Trees](#) and [AudioVisions](#)) and electroacoustic fusions ([Paintings](#))**

[Rocks and  
Trees](#)



“Beautifully melodic with a touch of Kitaro....” Eugene Electronic Music Collective

“Wind’s compositions recall nothing so much as California composer Terry Riley’s early seventies material, self-consciously electronic textures build up of simple musical motives” Brent Wood and Kathe Gray, *The Ontario*

“*Rocks and Trees* shows why Wind is one of the better soundscape artists on the independent taping scene.” *gajoob*

[Paintings](#)



“My first listen, and I’m already enchanted! Simple but intimate electronic backgrounds woven by chris, against which play a variety of folks and instruments... I was most impressed with the lead-in tune, in which Stephen Crowe plays his flugelhorn against a slow-moving suspension in the back! Highly recommended...” *Improvjazzation Nation*

### [AudioVisions](#)



“Eno would wet his pants.” Ralph Kircher

“‘fernmist’ is at once ominous and yet beautiful; crystalline notes that draw you seductively into the unsettling constancy of the twisting central tonic while sheets of sound intermittently surge through like unknown laments.” Michael Chocholak, *Skomorokhi*

“...sort of like Eno meets Vangelis” Robert Rosen, BLC Cassettes

### [Pacer 3](#)



“Pacer 3 is chariots of fire type stuff, with such energy behind it that it is impossible not to move when the tape starts. A steady and very brisk background beat remains constant, with lively mid-range electronic keyboard and wind gusts that vary. The energy boost this tape provides is amazing; whether for running, aerobics, rebounding, walking, or even housework, it will get and keep you moving with joy.” *Dimensions*

“This reminded me a lot of early Tangerine Dream/Kraftwerk stuff...” Dan Susnara, Mumble Mumble Music

### [Pacer 5](#)



“There’s a compelling feeling to the melody which does relax the body and keep it going through the gentler parts.” *Common Ground Magazine*

“Compositionally neat and crisp, but with enough improvisational lines to make me float down the hardtrack.” *Improvijazzation Nation*

**classically-inclined solo piano** ([stillwood](#), [for Amelia](#), and [Preludes](#), the latter are duets with a synth voice) **and chamber music** ([Synthetic Chamber](#)) contains performances on synth), including haunting, melancholic solos for flute, viola, and cello ([stillwood](#), [Ruby Rose](#)), a piece for piano and vocalise ([stillwood](#)), and two duets for piano and flute ([stillwood](#), [for Amelia](#))

### [stillwood](#)



Many musical gems: pieces of deceptive simplicity, yet sublime in their subtlety and elegance. And though much of the music is simple in format – works for solo viola, flute, ‘cello, saxophone; haunting melodies played over sparse piano accompaniment – it is “nevertheless music of great substance: refined works whose artistry and depth only become apparent after repeated listenings.

*stillwood* is music for quiet evenings, for times of reflection, for times of peace. It is music of great sadness and great joy, music worthy of accompanying the drama which is our lives.”  
amazon.com

(chris wind is, alas, no longer giving live performances.)

## bio

### chris wind

- has an Associate Diploma in Piano (A.Mus.) from the Western Ontario Conservatory of Music and an Associate Diploma in Composition (A.R.C.T.) from the Royal Conservatory of Music
- has received concert performance in Toronto, Montreal, North Bay, and Guelph, most notably by saxophonist Paul Brodie
- has been included in several anthologies (*Fobia*, Spain; *No Dub*, Seattle; *EBU's Xmas Compilation*, West Germany; *Best of Fool's Paradise*, Belgium; *Gajoob Samplers #1 and #8*, Salt Lake City; *Colere Unus*, Alberta; *Art Radio International*, Montreal; *Missing Link Music Sampler II*, Seattle; *Tapeworms #10*, Dayton; *The Ontario Electronic Tape Project*, Ontario)
- has presented papers at the Canadian Electroacoustic Community conferences in Montreal and Toronto and published articles in *Musicworks* and *Contact!*
- was featured in *Canadian Composer*